

VLV GLASER Will Appear at the Olympic Monday Night in "A Madcap Princess" & Coming of "Babes in Toyland" & Richard Mansfield's New Repertoire.



MINNA FERY, IN
"AFTER MIDNIGHT."
HAYLINS.



LAURA BURT.



EVELYN VAUGHN.

THE WEEK'S THEATERS.
Olympic.....Lulu Glaser.
Century....."Babes in Toyland".
Odeon....."In the Palace of the King".
Grand Opera-house....."In Old Kentucky".
Imperial....."A Hot Old Time".
Crawford....."Sweet Charity".
Columbia....."Vaudeville".
Havlin's....."After Midnight".
Standard....."Burlesque".

Last night marked the close of Blanche Bates' marvelous run in "The Darling of the Gods" at the Imperial Theater, Miss Bates and her associated players appeared 14 consecutive times. Considering the population of St. Louis, it is the most remarkable achievement of theatrical history. Never, outside of New York, with the metropolis' 3,000,000 residents and transient population of 500,000, has any theatrical company endured so long a time.

The Odeon stock season will begin Tuesday evening with a revival of "In the Palace of the King." Laura Burt is cast for Dolores, the role originated by Viola Allen. Thomas MacLennan will play Don John; W. P. Carlton, Captain de Mendoza; Marion Pollock Johnson, Donna Inez; Louise Vaughn, Anna de la Corda; Victory Bateman, the Duchess of Alva; Frederick Sullivan, the hunchback, Adonis.

The Odeon Stock Company is being presented under the management of Messrs. Crawford, Bellows and Gregory, who promise that all of the productions shall be artistically put forward. Much of the scenery and stage accessories have been brought from New York, and the rest has been made and the piece staged under the immediate direction of Mr. MacLennan, who staged the play for Miss Allen. Louise Mackintosh, who will play the character and comedy parts at the Odeon, has a repertoire of 150 plays. She is well known in St. Louis, having been seen here many times with Sol Smith Russell. She was last seen here with Mabelle Gilman in "The Mocking Bird."

Richard Mansfield's principal play is again to be "Ivan, the Terrible," the Russian historical tragedy, by Count Alexei Tolstol. The production reveals a panorama of the gorgeous imperial life of medieval Russia. In Boston, November 16, Mansfield appeared for the first time in eight years in his celebrated characterization of Shylock, in Shakespeare's comedy, "The Merchant of Venice." He was called before the curtain nine times after the trial scene. In the same city Mr. Mansfield gratified the accumulated curiosity of many years by revealing again his King Richard III, a role as securely Mansfield's as Hamlet was Booth's. Othello is Salvini's or Beaudrie is Terry's. An entirely new production was brought directly from the studios to the stage and the production was attended by all the magnificence traditional with Mansfield standards. The processions, court scenes and battle scenes were given with elaboration. Other features of Mr. Mansfield's season are revivals of "Beau Brummel," "Baton Chevalier" in "A Parisian Romance" and the weird "Doctor Jekyll and Mr. Hyde."

Lulu Glaser has often been referred to as the "vivacious live comedienne." "Vivacious" she is, but the word "live" can have no application to her. Miss Glaser is above the average height of her sex. The mystery is how she conveys the impression, when on the stage, of being smaller than she really is. It is not only when she stands up close under the giant frame of Bertram Wain, the "Charles Branson" in the comic opera, "A Madcap Princess," that she looks so small, but even when she has the stage to herself. Seen off the stage, however, the prima donna shows her sixty-seven inches to advantage. Miss Glaser is said to derive no end of amusement from the look of astonishment that creeps into the eyes of those meeting her off the stage for the first time. They instinctively drop their eyes to the region of her dainty pedal extremities expecting to find her repeating Queen Victoria's little subterfuge to increase her height—that of standing on a hawcock.

The coming of "Babes in Toyland" to the Century Theater brings to mind the fact that Julian Mitchell, stage comedian, and one of the proprietors of the organization, has been styled the David Belasco of musical comedy. Julian Mitchell was an actor and a comedian of reputation long before he took up stage management. He is a nephew of Maggie Mitchell and made his first appearance with that actress years ago when she was in the height of her popularity. Julian soon became the leading comedian in his aunt's company and appeared with her, playing principal comedy roles until she retired from the stage. After that he was engaged by Charles H. Hoyt and remained with him for several seasons. He made his first hit under this management in "A Hole in the Ground," in which he played the part of a funny baseball umpire.

It was during his stay with Hoyt that he developed a talent for stage management, and so great was his success in this line that the firm of Hoyt & Thomas made him their general stage director, and he gave up playing entirely. It was during this time that he was loaned to Steele Mackaye, to direct the production of that author's melodrama, "Paul Kavanagh," dealing with the French Revolution. One scene in this play which made Julian Mitchell famous in the line of stage management was given at their Fields production, given at their music hall in New York. He remained with them during the heyday of their success. Through a disagreement with one of the partners, he left that organization and became associated with Fred R. Hamlin, a Chicago manager, with whom he formed a partnership with a view to presenting musical extravaganzas. The first piece under the management of the new firm was "The Wizard of Oz." Following the "Wizard" came the "Babes in Toyland," with which they were equally

fortunate in gaining public approval in the East.

The death of dear old Mrs. Gilbert in Chicago Friday was a surprise to thousands of playgoers. Annie Russell, with whom Mrs. Gilbert appeared during the last five years of her career, received the news in New Haven, Conn.

"In my close association with Mrs. Gilbert during her last five years on the stage," said Miss Russell, "her fine, strong personality was revealed to me in countless ways. She accepted all discomforts, all bodily weakness with the sweetest patience I have ever known. Her will was indomitable; her charity broad; her interest in all that concerned her friends keen and sympathetic; her ideals of conduct and art clear, direct, uncompromising and beautiful. She was my friend, and I shall always have my remembrance of her as a most precious possession and inspiration."

Richard Mansfield comes to the Olympic as the New Year holiday attraction. Mr. Mansfield has consented to play a holiday matinee on Monday, January 2, when he will play "Beau Brummel." On Monday evening he will repeat his performance of the Tzar Ivan in "Ivan the Terrible." "Beau Brummel" will be given on Tuesday, Wednesday evening will reveal Mansfield's Shylock in Shakespeare's comedy, "The Merchant of Venice." On Thursday evening he will be seen as the Baron Chevalier in "A Parisian Romance." After that performance everything in the theater will be removed to make room for the production of "King Richard III" on Friday night. "The Merchant of Venice" will be given at the Saturday matinee, and "Doctor Jekyll and Mr. Hyde" will be given Saturday night. For the special consideration of scholars and teachers in this city and from adjacent points, "King Richard III" is given Friday night and "The Merchant of Venice" at the Saturday matinee, so that these Shakespearean productions may be studied by them.

"I feel some doubt," says Clara Morris in "The Times Magazine" for Christmas, "whether really fine acting can be the result of mere memory and unintelligent imitation. There are indeed great authorities against me. Johnson said of Pritchard that she was a vulgar idiot, that her playing was quite mechanical, and that she no more thought of reading the play out of which her part was taken than a shoemaker thinks of the skins out of which the piece of leather of which he is making a pair of shoes is cut. And Diderot has written an essay to prove that perfect self-possession and cold insensibility to the emotions which he represents are essential to a great actor."

"It must be remembered, however, that a French tragedy differs essentially from the dramatic representation which grew by that name in America and England. So much so that in the essay from which I have been quoting, Diderot admits that a man who can act Shakespeare perfectly is, in all probability, absolutely incapable of rendering Racine, ne sait pas le premier mot de la declamation d'une scene de Racine. "It is probable that things so different as French and English acting may require different habits of mind, and different modes of study and execution; and that the long traditions of Phedre may be best declined by an actor who is really indifferent and merely simulates passion, while the rapid, natural dialogue of Shakespeare must be felt in order to be adequately expressed. And absolutely without denying the possibility of the mechanical acting of Pritchard, I must affirm also the compatibility of the deepest real emotion with the most vivid representation of it. When Jenny Lind pulled a piece of the rose in "Sonnambula," Dickens averred that he saw real tears running down her cheeks. And it is known that she declared that when on the stage she never saw the audience, and that if she ever thought of their presence it spoiled the truth of her acting. All the great performers that occur to my recollection have enjoyed the dangerous privilege and have been subject to the painful joys of the poetic temperament."

Lawrence Hanley is said to be slowly regaining health at a county hospital near Los Angeles, Cal. Only a shadow of his former self is the Hanley of to-day. The men of fine physique is but a memory. When he is well enough to be out of doors he spends much time wandering around the hospital grounds or lounging on the grass under the trees, always accompanied by his "Macbeth" or "Hamlet" or some equal variety, which has become a part of him. In the evening, when he returns to his cot, the men of the ward who are able to be up gather around him to listen. Those who are too sick to move are prompted up with pillows and sometimes patients from other wards come in for a share of the entertainment. Among the assemblage are men from nearly all stations of life. Many are educated and cultured; but, like their entertainers, have been forced, through financial losses and other causes, to their present sad circumstances. To these men the joy that the actor brings can scarcely be imagined, and he has completely won the hearts of all the inmates of the hospital. For hours he will give interpretations of Shakespearean roles, taken principally from "Hamlet" and "Macbeth," with now and then selections from lighter works, and when he has finished all who hear him cry for more. The soliloquies from "Hamlet" are among the favorites, and in delivering

TWO PROMINENT MEMBERS OF THE ODEON STOCK COMPANY



MR. RICHARD MANSFIELD IN "A HOT OLD TIME" AT THE IMPERIAL.

these the actor has lost little of his skill of former days. He is just as much Hanley the actor as ever he was, and is long for the day to come when he will once more be able to resume active work.

In a recent lecture on Korea, Burton Holmes, speaking of the men's hats, said: "Though Korea, and especially Seoul, has many foreigners and the people have become accustomed to strangers, they adhere closely to their curious costumes, the hat being the most impressive part of the garb. The Korean gentlemen never remove their hats in the presence of company, either in the house or outside. The hat must be worn constantly during waking hours."

"The hat consists of a wide brim and a crown high enough to contain the topknot. The hats are made of many materials and vary in price from \$2 to \$40. Their form dates back to a time, centuries ago, when a King, who was fearful of plots and conspiracies, devised the head wear as a protection against his noble enemies. If men could not get their heads together, he argued, they could not engage in a conspiracy, so he issued an edict compelling his courtiers to wear hats with gigantic brims. Then, in order to prevent fighting on the street, he ordered that these hats be made of a thin porcelain. In case of a fight the hat would certainly be broken. This would necessitate explanations from the nobleman, and street rows were thereby ended."

"Though the hats are no longer made of porcelain, they are sufficiently fragile to be broken if the wearers engage in any violent demonstrations."

Karl Komzak, who has been one of the interesting features of the music side of the Exposition for several weeks, has begun his journey homeward to Vienna, leaving behind a great number of new friends, who have been entertained by his leadership of the orchestra in the Alps. Herr Komzak was en route to the East, West, North and South, and New York for a few days. One of the pleasantest of his friends' recollections, according to his friends, was the chief of the Exposition, Herr Komzak said on Thursday that he would never forget the President's words of compliment.

The members of the Odeon Stock Company were discussing William Norris during rehearsal the other morning and his acting as Adonis, the hunchback, in "In the Palace of the King."

"I found a characteristic saying of Norris," said W. P. Carlton, "when I was in London last season. A friend, an actress, was showing me a book given her by Mr. Norris in commemoration of his London trip. The book was 'The Children of the Ghetto' in London. The play was a failure and closed at the first week."

"The closing furnished Norris with the thought for an inscription on the fly leaf of the book: 'You're truly, William Norris. The only actor who has ever had the distinction of making a week stand out of London.'"

A farce entitled "Heirath auf Probe" ("Marriage on Trial") will be the offering of the German Stock Company at the Olympic Theater to-night. At the Theater an der Wien this farce achieved a thorough success. It is equipped, besides its farcical situation, with musical numbers and comical, which will give Leona Berger and Hans Loebel a chance to appear at their best. Real Vienna humor is said to be the chief characteristic of this farce, and the music is a Strauss composition. The farce is the home of the entire Strauss family. The "trial" marriage is entered into only as a joke.



A RACE FOR FAVOR WITH THE MUSICAL SHOWS.

opera consists of three acts. The first intro-

group of revolvers, with a view of the royal court at Windsor for a setting. The most fascinating personality of the whole Tudor line gives an object lesson in the pranks and moods that have sent her down to history as the "Madcap Princess." These are said to be accustomed in her private apartments in the Fildewall House, and the old inn at Fildewall, which form the venue of the second and third acts.

Miss Glaser is said to have expressed a preference for the role of Elizabeth's sister, the "Madcap Princess," over anything she has previously attempted. "Babes in Toyland" will begin an engagement at the Century this afternoon. It is a musical extravaganza, new to St. Louis. "Babes in Toyland" is under the same management, that of Hamlin and Mitchell, as the "Wizard of Oz," and was designed to be a successor to that piece. Unlike the "Wizard," however, it has not quite so much of the vaudeville flavor and is much more pretentious in every way. The music was composed especially for it by Victor Herbert. Added to this, Glen MacDonagh, who furnished the libretto, is a successful dramatist, and it is said that he is at the best in this work. Much well-known talent is in the "Babes in Toyland" and the first "Babes in Toyland" are introduced. All of these persons have been woven into the tale in a consistent manner, and each of them has some connection with the plot. In the company are Isabella Martinelli, Beatrice Wynne, Mabel Hagen, Gus Pitts, Charles Guss, Nellie O'Neill, John P. Ward, May de Souza, Joseph Green, Mae Naudein, Katherine Bell and the eccentric dancing comedienne, Gaston and Stone.

The next in the series of illustrated traveltours by Burton Holmes will be "Beautiful Ireland," at T. M. C. A. Hall, Grand and

LILLIAN WASHBURN, STANDARD

MADELINE DISTON, WHO WILL APPEAR IN "THE GOLDEN GIANT MINE," AT THE STAR.

Will M. Crosby and Etienne Darnay, the ablest of all sketch producers, will be the stars of the Columbia bill for the week beginning tomorrow afternoon. They will present "The Town Hall To-Night," which is from the tactics pen of Crosby, and which is said to be the cleverest, comiest sketch of the season. There is another comedy of Crosby's on the bill, entitled "The Sailor and the Horse," which Harry La Rue and company will play. The La Rue troupe are European wire walkers and wonder workers, who are "very different." Les Orlans will be seen in a musical equilibrium act. Other performers on the list are "Challenger" and Rogers, singing and conversational comedians; Kelli and Clifton, in eccentric singing and dancing specialties; Irving Jones, Howie and Leslie, comedians and dancers; Jewell and Cole, contralto; the Matineus, jugglers, and Ashton and Earl.

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NELLIE CALLAHAN AS MADGE, IN "IN OLD KENTUCKY," TO BE REVIVED AT THE GRAND.

Old Times" come a vehicle for the day, to the new bill. The funny lines are to be interpreted by a large company. The show has been provided with smart costumes and new scenery. The engagement will begin with a matinee this afternoon.

The Odeon Stock Company will begin its season next Tuesday evening. "In the Palace of the King" will be the initial offering. "After Midnight," a stirring drama of New York life, is to be the attraction at Haydock. There are four acts, each depicting human interest, scenes in the highways and byways of a great center of population. Jack Webster will head the cast in the role of James Livingston, a plain, blunt man, who figures prominently in the development of the story. (Oh, a member of the company are Frederick Murr, Gertrude Harlow, Alexander Boudrie, Clara Johnson and Ella Erdling.)

Oris Thayer, Gertrude Rendall and a carefully selected company, will be seen at the Grand in "Sweet Charity." This production, the last seen in St. Louis at the Grand, was a great success. Mr. Thayer, an excellent character actor, will play the leading role.

McKen Rankin's old success, "The Golden Giant Mine," is to be given at the Star Theater. It is an interesting drama of the West, portraying a series of rugged characters of the plains.

The "Imperial Burlesque" will appear at the Standard. The feature comedies are "The Gay Widow Brown" and "A Girl From the West." The olio is to be made up of specialties by Lillian and Rena Washburn, Mollie and Wyatt, Fessie Coy, Brumanda, Emerson and Edmunds, the Musical Babes and George MacNair.

A revival will be given Tuesday evening at Cornett's Conservatory. Among the pupils who will take part in the exercises are Constantine Kennell, Walter Roth, Josephine Kulase, Augusta Schenkel, Rose Goldman, Inez Felch, Rae Parola, Lucille Brown, Genevieve Walters, Lydia Kellwasser, Marie Anderson, Marie Langfort, Bessie Britt, Laura Trevis and Bessie Bray.

"Babes in Toyland" is to return to New York January 2 for an extended run at the Mollie Theater. This will be the second engagement of "Babes in Toyland" at that playhouse. "The Wizard of Oz" and "Babes in Toyland" have each played nine engagements in the East.

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